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A CATALOGUE

OF THE

Unrivalled Collection

OF

PRINTS AND DRAWINGS,

OF

THE LATE WILLIAM ESDAILE, Esq.

PART II.

COMPRISING

THE ORIGINAL DRAWINGS BY REMBRANDT,

FROM

SIR THOMAS LAWRENCE'S COLLECTION;

Which will be Sold by Auction, by

L. 15863

MESSRS. CHRISTIE AND MANSON,

AT THEIR GREAT ROOM,

8, KING STREET, ST. JAMES'S SQUARE,

On WEDNESDAY, JUNE 17th, 1840,

AT ONE O'CLOCK PRECISELY.

May be viewed three Days preceding, and Catalogues had at Messrs. CHRISTIE and MANSON's Offices, *King Street, St. James's Square.*

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lots so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than One Shilling; above Five Pounds Five Shillings; and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down Five Shillings in the Pound, or more, in part payment, or the whole of the Purchase Money, *if required;* in default of which the Lot or Lots so purchased shall be immediately put up again and re-sold.

IV. The Lots to be taken away, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. Christie and Manson not considering themselves answerable for the correct description or authenticity of any Lot.

V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no Lot can on any account be removed during the time of Sale; and the Money must absolutely be paid on the delivery.

VI. Upon failure of complying with the above Conditions, the Money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the Deficiency (if any) attending such re-sale, shall be made good by the Defaulters at this Sale.

CATALOGUE.

On WEDNESDAY, JUNE the 17th, 1840,

AT ONE O'CLOCK PRECISELY.

ORIGINAL DRAWINGS BY REMBRANDT,

FROM SIR THOMAS LAWRENCE'S COLLECTION,

N.B.—*The Numbers refer to Messrs. Woodburn's Catalogue.*

1 JACOB KNEELING BEFORE ISAAC for his Blessing; pen, *from Sir J. Reynolds's Collection*

2 THE WOMAN TAKEN IN ADULTERY; pen, *from Willett's Collection*

3 A STUDY OF LIONS' HEADS; *very spirited*

4 A MALE AND FEMALE PEASANT; *from Sir Joshua Reynolds's and Richardson's Collections*

5 HEADS OF THE SAVIOUR—studies

6 A MOTHER AND CHILD—studies

7 STUDIES OF THREE HEADS; slightly washed with bistre

8 A WOMAN LYING IN BED

9 JACOB SLEEPING

10 A NYMPH SLEEPING, a bold outline, slightly washed, *with admirable effect*

11 A YOUNG MAN SEATED for an Academy Model; chalk, washed with Indian ink

12 AN ELDERLY WOMAN SEATED, her head resting on her hand, two tall candlesticks behind her; pen, washed with bistre

3. 5 — 13 A PORTLY MAN IN A CAP, seated before the door of a house; pen and Indian ink — Geddes

1. 3 — 14 A WOMAN SEATED LOOKING OUT AT A WINDOW, her hand raised to her forehead; bistre, pen, washed — do

3. 3 — 15 A WOMAN IN A HIGH DRESS, seated at a table; pen and Indian ink — Hodgson

.9. — 16 A WOMAN IN BED, MUSING; pen and bistre
17 A JEWISH DOCTOR SEATED, his hands crossed before him; pen and bistre — Tiffin

.1. — 18 A YOUNG MAN AT A WINDOW, over which his arms are crossed, and he is holding a hat in his hand; pen
19 AN OLD MAN WITH A BEARD, whole-length; pen—*very spirited* — Woodburn

.7. — 20 A MAN IN ORIENTAL COSTUME, leaning against a pedestal, bistre — do

1. 5 — 21 A MAN IN A CLOAK AND HAT, seen from behind — do

1. 9 — 22 A PHILOSOPHER with a large book, and a lamp on a table
23 BUST OF AN OLD WOMAN; bistre — Geddes

.11. — 24 AN OLD MAN IN A CAP AND CLOAK, seated
25 A PERSIAN FIGURE; with a subject on the reverse — Sheath

1. 3 — 26 A LADY STANDING AT A WINDOW; bistre, washed, *with brilliant effect* — Woodburn

7 — 27 A FIGURE MEDITATING OVER A TOMB in a church; sepia — Tiffin

.19. — 28 AN OLD MAN LEADING A CHILD; bold pen
29 ST. JOSEPH READING, the Virgin sitting by his side — Geddes

2. 17. — 30 AN OLD WOMAN ADDRESSING A GIRL, who is seated weeping
31 A MAN PLAYING THE VIOLIN, an old woman behind him; pen, bistre — Hodgson

.10. — 32 HEADS OF A WOMAN AND TWO MEN
33 ISAAC BLESSING JACOB, Rebecca standing at the head of the pen

11 — 34 THE ANGEL LEAVING ABRAHAM AND HAGAR — Hodgson

2. 2 — 35 STUDIES OF FOURTEEN JEWISH FIGURES and Heads; on one sheet — do

14 36 PETER AND JOHN AT THE BEAUTIFUL GATE; *considerably varied from the Etching*, washed with bistre Woodburn

1. 2. 37 CAIN SLAYING ABEL, the Almighty appearing above; *a very masterly design*

38 A MARTYRDOM Bale

4. 14. 6 39 CHRIST HEALING PETER'S WIFE'S MOTHER; *from Hudson's, Richardson's, and Sir Joshu Reynolds's Collections* Woodburn

2. 8 40 CHRIST DISPUTING WITH THE DOCTORS; pen and bistre, washed; *from the Collection of W. Y. Ottley, Esq.—No.* 80 *of Messrs. Woodburn's Catalogue* do

4. 8. 41 THE CIRCUMCISION; a fine composition of ten figures; washed in bistre *with powerful effect* do

1. 7 42 SIMEON RECEIVING THE INFANT CHRIST, the Virgin, St. Anna, and other figures around him; pen and bistre Sheath

3. 8. 43 THE ENTOMBMENT, washed with warm brown; *a beautiful design in the style of Raffaelle.* Hodgson

10. 6 44 PILATE IN THE HALL OF JUDGMENT

45 THE LEFT HALF OF THE CENA COLO OF L. DA VINCI, in red chalk; *very interesting* Woodburn

15 46 THE PRESENTS OF THE QUEEN OF SHEBA brought to Solomon, who is seated on a throne; pen and Indian ink, washed *with fine effect* Sheath

12 47 ISAAC SUPPORTED IN BED BY REBECCA, blessing Jacob; pen and bistre; *broad and fine* Woodburn

1. 15. 48 NINE SPIRITED SMALL SKETCHES, of Dutch figures and heads, on one sheet Bale

3. 5 49 THE DEATH OF SAUL

50 AN OLD MAN PLAYING WITH A CHILD; two sketches on one sheet Hodgson

4. 4. 51 AN OLD BLIND WOMAN led by a child, with a sketch on the reverse; *from Hudson's and Sir Joshua Reynolds's collection* Gaile

5 52 JACOB BLESSING THE CHILDREN OF JOSEPH, who is addressing his father Tiffin

9. 53 THE REPOSO; *from Richardson's collection* do

1. 11. 6 54 THE FAMILY OF TOBIT

55 A LANDSCAPE, WITH A COTTAGE and barn by the road-side; two trees in front, a boat seen on the right; *on tinted paper* Garlen

1. 3 — 56 THE ANGEL APPEARING TO HAGAR in the Desert; pen, slightly washed—*fine*, upright — Woodburn

57 A LANDSCAPE, with a group of fine beech trees, beneath which is a waggon; cottages seen beyond some palings on the left; pen and bistre; the foliage very free

13 — 58 REMBRANDT'S PORTRAIT, a slight sketch; *from Sir Joshua Reynolds's collection* — C. Dawkins

2. 2. — 59 ARGUS, WITH A BULL; a bold study — Bale

60 A LANDSCAPE, with barns among trees on the edge of a canal; washed with bistre

12 — 61 A LANDSCAPE, with cottages among trees — Geddes

3. 3 — 62 REMBRANDT'S MOTHER seated, with a book on her knees; pen, washed with bistre, No. 78; *capital engraved in Rogers's Work* — Bale

13. — 63 A VIEW IN HOLLAND in Winter; an open country intersected by a canal; in the centre cottages and leafless trees; free pen, and Indian ink, No. 56—*of high quality; from the collection of M. Gole van Falkenstein* — Geddes

2. 2. — 64 AN OLD MAN REPOSING on a couch; pen and bistre, No. 66; *from the collection of T. Dimsdale, Esq.* — Woodburn

3. 15 — 65 A RABBI advancing towards the High Priest, who is seated in the Temple; an attendant, with a staff, kneeling at the foot of the steps; washed, *in a fine deep tone; from M. Brunet's collection* — do

5. 5 — 66 AN OPEN LANDSCAPE, with a distant view of Haerlem; lightly touched, pen and bistre, No. 87 — Bale

3. 15 — 67 THE PRESENTATION IN THE TEMPLE; Simeon kneeling in the centre of the foreground surrounded by the Virgin, St. Joseph, and numerous figures; the High Priest seated on an eminence behind, No. 91; *an exquisite drawing, arched at top, from the Barnard collection* — Woodburn

7. 15 — 68 A LADY, WHOLE-LENGTH, in a veil, with a rosary; she is holding up her dress with her left hand, No. 184—*very elegant; from the collections of Houlditch and Richardson* — Russell

1. 18. — 69 VIEW ON THE RIVER AT AMSTERDAM. On the right bank is a village and church; two vessels are sailing, and a boat is making towards the left bank, No. 58; *beautifully true to nature. From the collection of M. Gole van Falkenstein* — Tiffin

7. — 70 THE ADORATION OF THE SHEPHERDS, one of whom carries a lantern, No. 67—*a fine composition;* pen and bistre; *from B. West's collection* — Bale

71 AN OLD MAN SEATED IN AN EASY CHAIR, on the back of which his wife is leaning, No. 162; *full of character and expression. From the collection of T. Dimsdale, Esq.*

72 FOUR JEWISH FIGURES, and a male and female figure

73 TWO ORIENTAL FIGURES

74 A FEMALE FIGURE IN ORIENTAL COSTUME, and a slight sketch of figures

75 PETER WALKING TO CHRIST from the Ship

76 CHRIST PREACHING in the Temple

77 A NAKED WOMAN at the bath

78 ABRAHAM ABOUT TO SLAY ISAAC

79 CHRIST AND THE SAMARITAN WOMAN; washed in bistre

80 AN OLD WOMAN READING; bistre

81 CHRIST PREACHING TO THE MULTITUDE

82 ABRAHAM SUPPLICATING GOD IN FAVOUR OF SODOM

83 STUDIES OF HEADS, 8, on one sheet

84 AN OLD MAN lying down asleep, a basket and spade by his side; *from the collection of T. Dimsdale, Esq.*

85 A WOMAN SEEN FROM BEHIND, her left hand resting on a table; pen and bistre, No. 68—*admirably treated; from the collection of Richardson and B. West*

86 CHRIST KNEELING in the Garden of Gethsemane

87 CHRIST DESCENDING FROM THE MOUNT OF OLIVES to the sleeping Disciples; pen and bistre

88 AN OLD MAN, IN A HIGH CAP, sitting on a bank, his right hand raised, in conversation, No. 93; *very rich and spirited*, dated 1656; *from the collection of B. West*

89 A YOUNG WOMAN AT A WINDOW, on the bottom of which her right arm is resting, her left hand raised to her cheek, No. 74; *a beautiful drawing, from the collection of M. Vinde*

90 A WOOD SCENE, with cross-roads in every direction; the stem of a tree with one branch to the right; washed—*with capital effect*; pen and bistre, heightened with white, arched top, No. 188. *From the collection of M. Zoomer*

91 THE ANNUNCIATION, pen and indian ink

92 THE LAST SUPPER, a powerful sketch in bistre

5. 0. 0 — 93 CHRIST SEATED BETWEEN MARTHA AND MARY, No. 51; *from the Collection of M. Zoomer* Hodgson

94 ESAU SELLING HIS BIRTHRIGHT, No. 59; *very spirited*; *from the Collection of T. Dimsdale, Esq.*

6. 6. 95 A MUSIC PARTY of four figures, two of whom are playing the flute and violoncello, No. 90; pen and bistre; *from Mr. Dimsdale's Collection* do

.14. 96 CHRIST DISPUTING WITH THE DOCTORS, the High Priest seated on his throne, leaning forward towards him; *a fine composition; from the Collection of William Y. Ottley, Esq.* Tiffin

1. 4. 97 THE GOOD SAMARITAN directing attention to the wounded JEW, who is lying in bed at the inn; pen and bistre; *from Mr. Dimsdale's Collection* Woodburn

2. 12. 6 98 NATHAN REPROVING DAVID, No. 55; the expression in both the countenances is admirable; *from the Collection of Mr. Richardson* Woodburn

8. 18. 6 99 AN OPEN LANDSCAPE, with a group of cows, one of which a woman is milking; pen and bistre, No. 81; *from the Collection of Lady Bentinck* Bale

1. 1. 100 JUDAS LAYING THE THIRTY PIECES OF SILVER BEFORE THE HIGH PRIEST, who is seated under a canopy to the right, the members of the council around him, No. 63; a very grand design; *from the Collection of Zoomer of Amsterdam* Geddes

5. 5. 101 THE LAST SUPPER; a very interesting pen study, from the celebrated work of L. da Vinci, showing the ideas of Rembrandt in arranging the composition according to his own genius; No. 96; signed and dated 1635 Hodgson

2. 10 102 A RIVER SCENE, on the banks of which are cottages before a wood; on the river are seen a sailing-boat and a barge, drawn by one horse; *capital;* No. 75. Some verses, by De Koning, are on the reverse; *from the Collection of M. Gole van Falkenstein* Woodburn

6. 15. 103 A LARGE LANDSCAPE, with a cottage, outbuildings, and trees; *very spirited*, No. 71; *from B. West's Collection* Tiffin

1. 8 104 VIEW IN THE CITY OF DORT; in the centre runs a canal between buildings; a chateau on the left is richly ornamented, a bridge of three arches crosses the canal, and connects the buildings; *a beautiful drawing;* No. 82; *from Mr. Dimsdale's Collection* Woodburn

2. 5. 105 VIEW OF A TOWN ON A PROMONTORY; a group of elevated castellated buildings forms the centre, a town shelves down to the left, a broad causeway in the foreground leads to the buildings; *coloured with wonderful effect;* pen and bistre wash; the sky and water tinted capital; No. 69; *from Mr. Dimsdale's Collection* Woodburn

8. 10 106 A LION COUCHING; a very powerful drawing in bistre, No. 53; *from Baron Denon's Collection* do

5. 5 107 PORTRAIT OF REMBRANDT, seated at a table, on which his left hand rests; his dress open at the neck, and his head uncovered, No. 172: *from the Collection of M. Goll van Falkenstein* Geddes

12. 12. 108 A LANDSCAPE View near the Rhine, No. 52; in the foreground are cottages near some water, groups of trees in the half distance, and mountainous background; *a beautiful Drawing, from Lord Hampden's Collection* Bale

72. 9. 109 PORTRAIT OF RENIER ANSLO; whole-length; he is seated in a chair, on the arm of which his right hand rests; his left hand is raised in an attitude of addressing some one, No. 85; *one of the finest and most finished of the Master's drawings;* pen and bistre wash; dated 1640 Hodgson

1. 18. 110 A VILLAGE, with seven Windmills and Cottages, near the banks of a canal; washed with bistre; *capital* do

43. 1. 111 INTERIOR, WITH a WOMAN SEATED, FRYING PANCAKES; a female, with a child and a boy, standing near the fire; washed with bistre; *the effect of fire-light admirable; from the Collection of the Marquis de Vindé* Geddes

6. 112 THE ADORATION OF THE SHEPHERDS; pen, washed with bistre, and heightened with white; No. 79; *from Mr. Dimsdale's Collection* Woodburn

14. 3. 6 113 A WINDMILL ON THE BANK OF A CANAL, behind which a Chateau is seen; in the left a man is dragging a boat, No. 61; *washed with very powerful effect* Geddes

6. 19 114 AN ORIENTAL FIGURE, seated in a chair, clothed in a long robe, with a turban and feather; his hands are placed before him, and he holds a long stick in his left; his countenance and attitude are expressive of a listless dose; No. 95, *admirable; from the Collection of M. Verstegh* Russell

15. 4. 6 115 FOUR TURKS SEATED UNDER A TREE, taking Coffee; in the background is a conical mountain; *the characters admirably expressed;* pen and indian ink; engraved by Rogers; *from Mr. Dimsdale's Collection* Woodburn

4 116 THE ANNUNCIATION. The Virgin is seated under an arch near a window; the Angel is appearing on the right; No. 86; *an admirable Drawing, from the Collections of J. Hudson and Sir Joshua Reynolds* Bale

2. 2. 117 A LANDSCAPE, with cottages and trees, No. 57; *from J. Barnard's Collection* Duroveray

10. 6 118 THE ANGEL DELIVERING PETER FROM PRISON. One of the guards is extended sleeping in the foreground, the others near St. Peter, to the left; No. 99; *on tinted paper, producing a fine sombre effect; from the Collection of M. Vindé* Tiffin

7. 119 A FARM HOUSE SURROUNDED BY TREES, No. 64; *admirably drawn with a reed pen, on tinted paper; from the Collection of Zoomer of Amsterdam* Geddes

27. 6 120 THE MISFORTUNES OF APELLES as described by Lucian. Ptolemy seated on his throne, Mistrust and Ignorance are before him; Envy is conducting Calumny, who holds in one hand a burning torch, and is dragging Innocence by the hair; Deceit and Villainy are behind them, and Penitence and Truth following. This drawing is an exact copy of that by Andrea Mantegna, brought to England by Mons. Gautier about 1718. The drawing by Mantegna, and this copy by Rembrandt, were in Mr. Barnard's possession in 1771, who has noticed these facts on the reverse. The drawings were afterwards separated, and are here again united; No. 100; *from the Collections of J. Richardson, A. Pond, J. Barnard, and B. West.* Woodburn

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Rembrandt